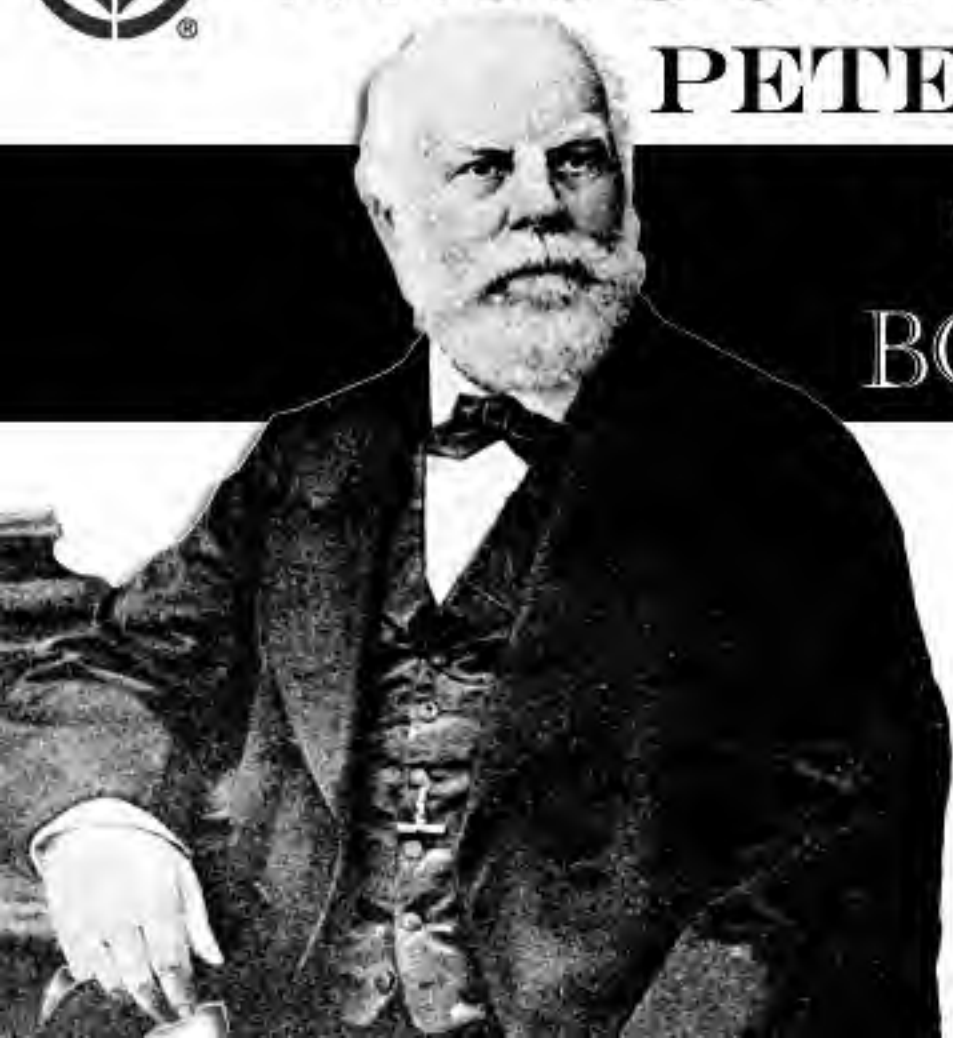




MISSOURI BOTANICAL GARDEN  
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GEORGE ENGELMANN  
BOTANICAL NOTEBOOKS

*Pagination Note:*

*Since many of the items lack a specific page number, the page number displayed online refers to the sequentially created number each item was given upon cataloging the materials.*

Unser **Schiller** hat den Stoff zu seinen schönsten Dichtungen aus den alten Classikern entlehnt. Wir erinnern nur an: den Ring des Polykrates, die Kraniche des Ibycus, das Siegesfest, Klage der Ceres, Hero und Leander, die Bürgschaft, das Eleusische Fest; die Uebersetzung des zweiten und vierten Buchs der Aeneis; unter den Dramen Iphigenie in Aulis; grössere Partien in Maria Stuart und der Jungfrau von Orleans; endlich hat er in der Braut von Messina hinsichtlich der Form die alten griechischen Tragiker, namentlich den Euripides, sich zum Muster gewählt.

---

Die Schriften der alten Griechen und Römer sind, wo nicht die einzige, so doch die vorzüglichste Schule der Humanität. **Herder.**

---

Ohne das wiedererweckte Studium der Classiker wäre keine neue Philosophie und Beredsamkeit, keine Kritik, Kunst und Poësie entstanden. Europa sässe noch immer in der Dämmerung und labte sich an den abenteuerlichen Romanen des Mittelalters. Alles daher, was den Geschmack an den Alten unter uns fördert, sei uns werth: ihre Ausgaben denen, welche der Ursprachen mächtig sind, ihre Uebersetzungen den Laien im Griechischen und Lateinischen. **Herder.**

---

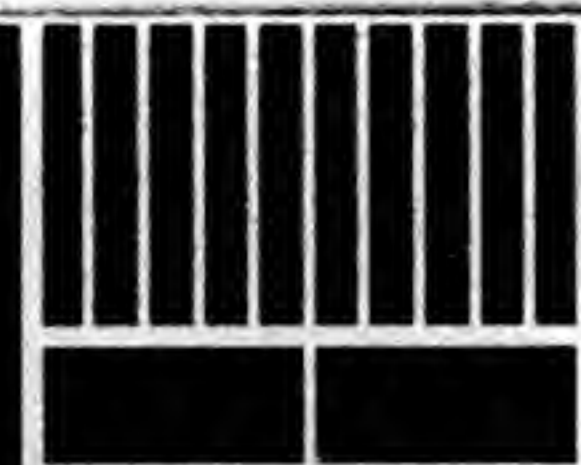
Die alten Classiker verdienen unsere Verehrung wegen des sie charakterisirenden praktischen Verstandes, wegen der Gedicgenheit ihrer Ideen, wegen der Natureinfalt und Grazie ihrer Darstellung, wegen ihres Ernstes und ihrer moralischen Weisheit, wegen ihres hohen Freiheits- und Vaterlandsgeistes und ihres Sinnes für Lebenseinfachheit und Freundschaft. Sie lehren die ächte Philosophie des Lebens; sie sind die Ulmen, an denen — wie in Italien die Weinrebe — die Reben unsrer neueren Gelehrsamkeit und Literatur hinaufranken. **Lessing.**

---

In erster Jugend hat mich von den Alten Ovid, und als das Barthaar mein Kinn umschattete, haben mich Sophokles, Horaz und Cicero begeistert, mein reiferes Jünglingsalter aber hat in Cäsar und vornehmlich in Epikur gelebt. **Friedrich d. Grosse.**

---

*Handwritten:* Griechisches



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Aeschylos Werke, übers. von J. J. Donner, 1 thlr.  
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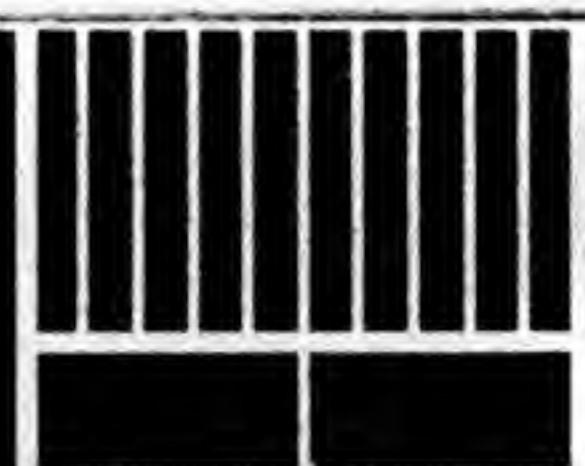
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*Q. cinerea*

S. Carol

April 17 1896



Vernation



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*G. cinerea*

April 2 1874

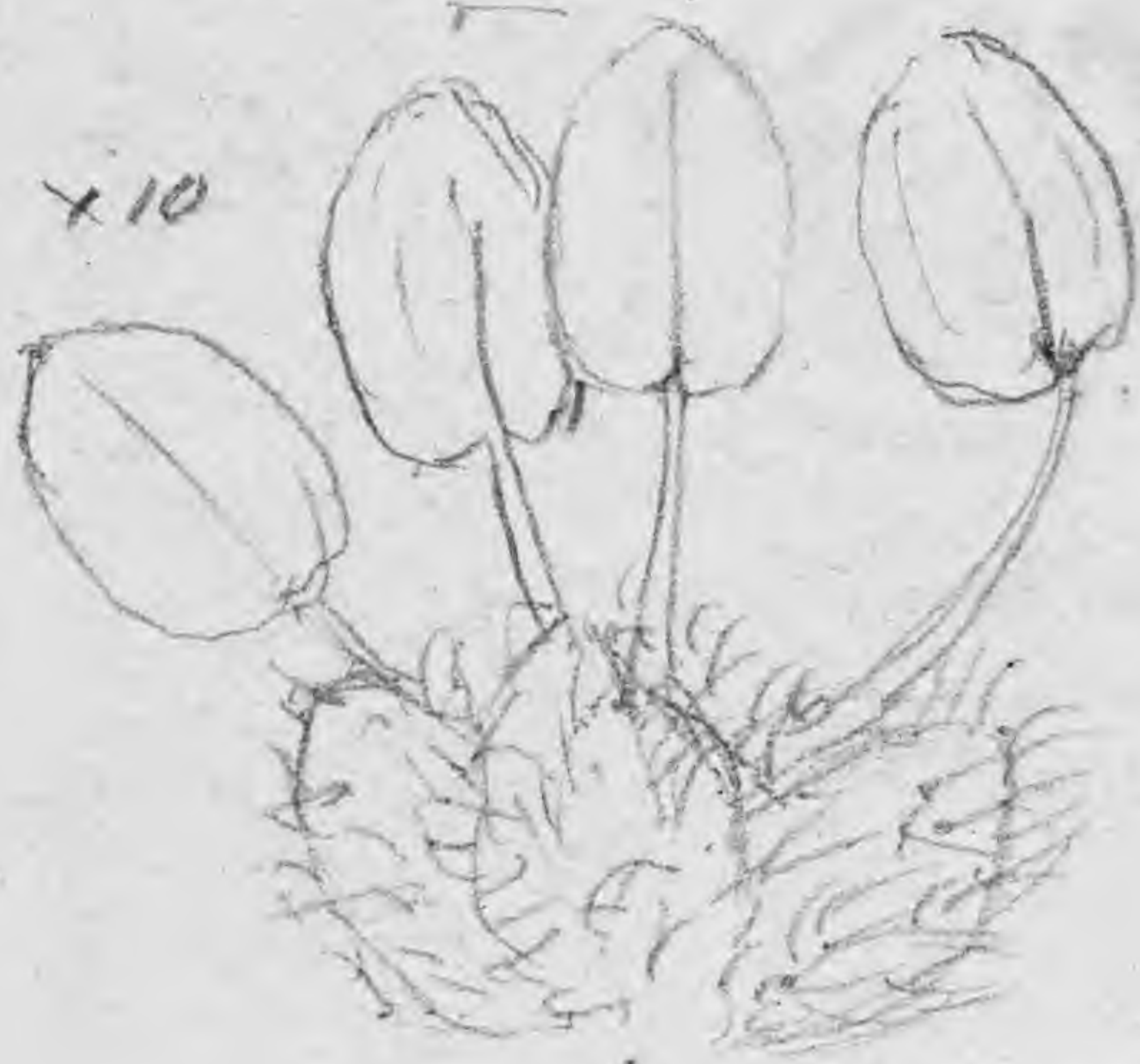
Pollen

Febr 1844

Catspring Texas

F. Lindheimer

$\times 415 = 0.031 \mu$



stellate hair on both  
sides of young leaf  
no glandular hairs seen



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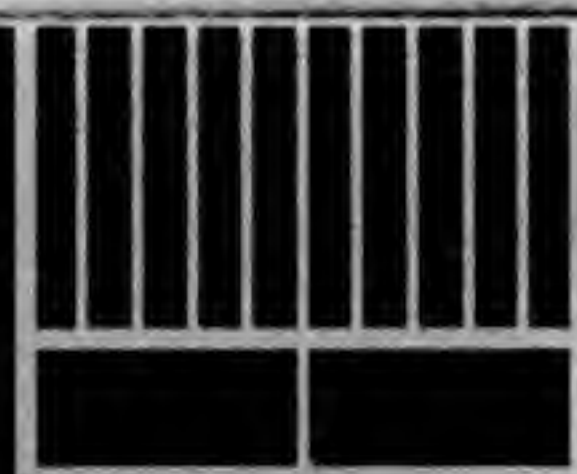
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itch,  
HEMIST,

Louis.

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Pollen immature x415

*G. cinerea*

March 28 1874

S. Caroli - 22/3 74 Dr. Mull. & Dr. H. H. H.

not yet in bloom - purple

0.028 mm



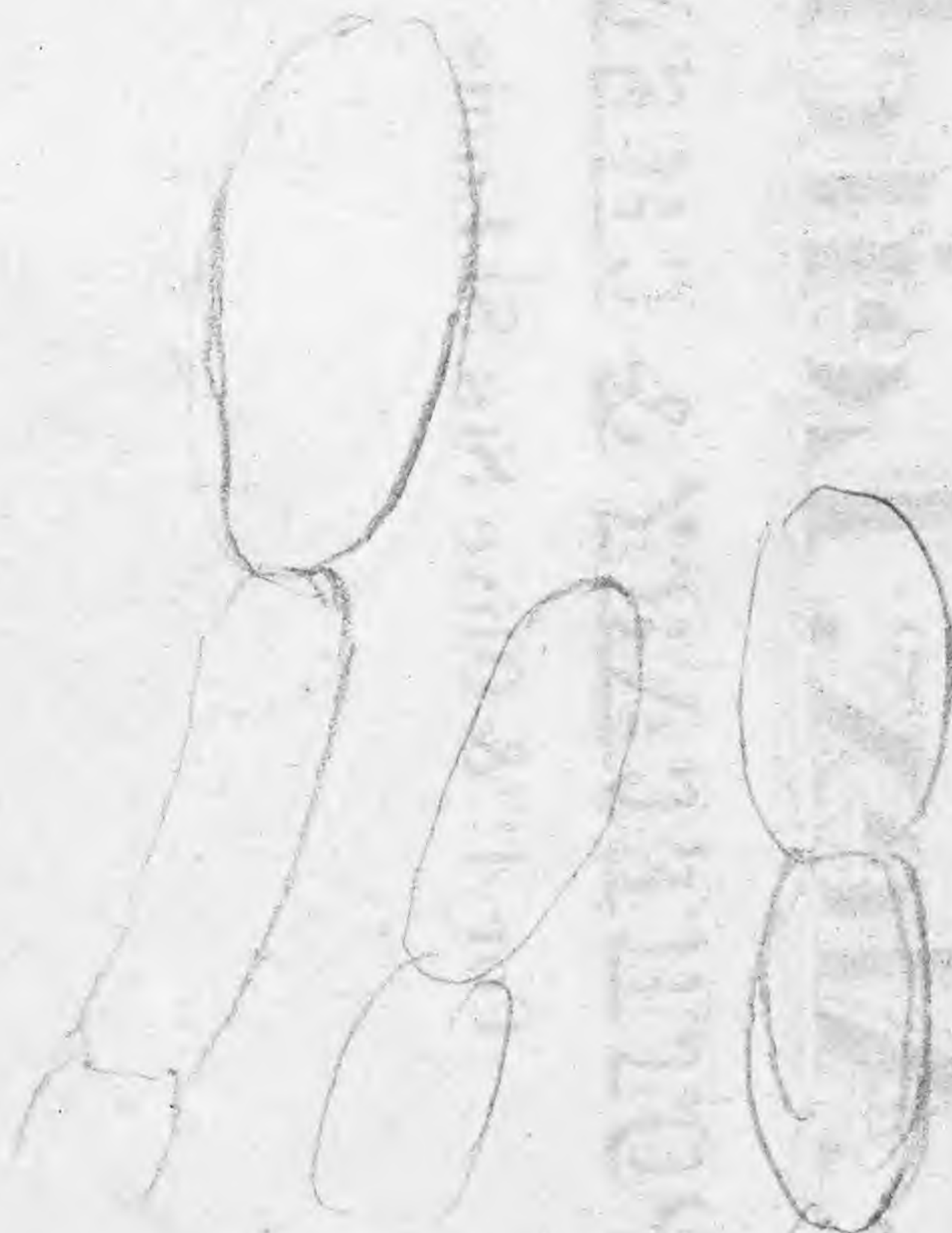
Bud x10



purple calyx



4 anthers x10  
Deep black purple  
from bud



first glabrous

pubescent x280



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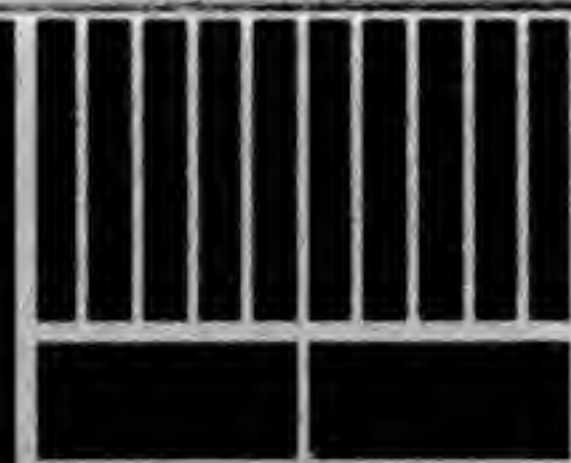
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**Alex. Leitch,**  
**APOTHECARY & CHEMIST,**

Cor 4<sup>th</sup> & Olive Sts. St. Louis.

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Seneca, von A. Forbiger, 2 Bde., 1 thlr. 24 sgr.  
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*Rheinhard Gallia*, Grosse colorirte Wandkarte des alten Galliens. Auf Leinwand  
gezogen. (Ladenpreis 3 thlr.)

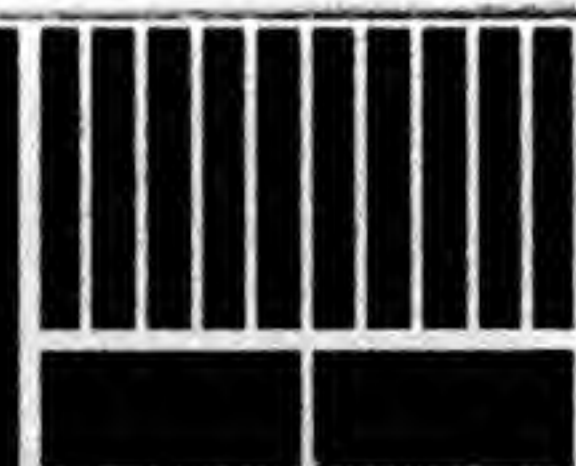
Die grössten Geister der Welt haben zu allen Zeiten den hohen Werth der alten  
classischen Literatur hervorgehoben, und das Studium der unsterblichen Werke der Griechen  
und Römer Allen empfohlen, welche nach höherer Geistesbildung streben. Wir führen hier,  
des beschränkten Raumes wegen, nur folgende Aussprüche berühmter Männer an, die unsre  
Behauptung rechtfertigen mögen. Ueber den Werth unsrer *Uebersetzungen* als solcher  
stimmen die Beurtheiler in vollster Anerkennung überein.

»Wenn wir uns dem classischen Alterthum gegenüberstellen und es ernstlich in der Absicht  
anschauen, uns daran zu bilden, so gewinnen wir die Empfindung, als ob wir erst eigentlich  
zu Menschen würden. —

Wie Sokrates den sittlichen Menschen zu sich berief, damit dieser ganz einfach einiger-  
massen über sich selbst aufgeklärt würde, so traten Plato und Aristoteles gleichfalls als  
befugte Individuen vor die Natur: der eine mit Geist und Gemüth sich ihr anzueignen, der  
andere mit Forscherblick und Methode sie für sich zu gewinnen. Und so ist denn auch  
jede Annäherung, die sich uns im Ganzen und Einzelnen an diese drei möglich macht, das  
Ereigniss was wir am freudigsten empfinden und was unsre Bildung zu befördern sich jederzeit  
kräftig erweist. —

Noch auf den heutigen Tag haben die Homerischen Gesänge die Kraft, uns wenigstens  
für Augenblicke von der furchtbaren Last zu befreien, welche die Ueberlieferung von mehreren  
tausend Jahren auf uns gewälzt hat.

Goethe.



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MISSOURI  
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Literarischer Bericht über eine

# Classische Bibliothek

für alle Gebildete.

Bei Carl Hoffmann in Stuttgart ist erschienen und durch **jede** Buchhandlung zu beziehen:

## Uebersetzungs-Bibliothek

Griechischer und Römischer  
Classiker,

ins

Deutsche übertragen von den berufensten Uebersetzern.

Vier grosse Hauptabtheilungen:



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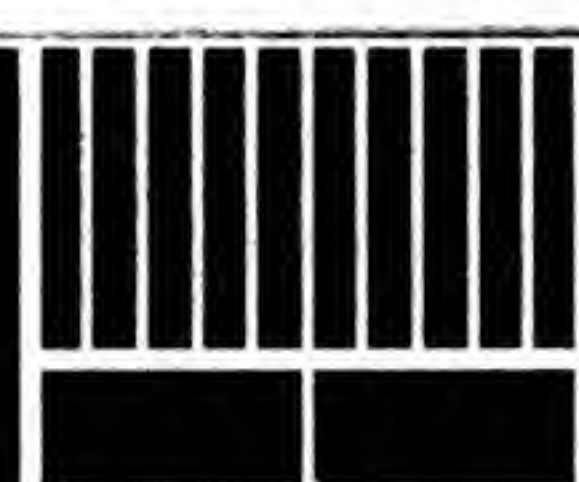
the legitimate spoil of any one who may choose to print and publish them, it may not be out of place to inquire how the same subject has been treated by the English Parliament and courts. The former, as has been seen, in legislating "for the encouragement of learning," has made no distinction between native and foreign authors, but, aiming to make England the publishing house of the world, the center of learning and culture, has, in the opinion of the most learned statesmen and lawyers of the realm, invited men of learning of every tongue to send their productions to the United Kingdom for first publication. *Tros Tyriusque mihi nullo discrimine agetur.* It is true that this intention was less liberally construed in 1854, when the highest judicial tribunal of the realm declared the bodily presence of a foreign author upon English soil at the time of publication to be an essential condition precedent to valid copyright. But even while this continues the supreme law, a compliance does not become a hardship. Moreover, between England and several Continental powers, including France, Prussia, Belgium, Spain, etc., a special international copyright arrangement subsists, by which the authors of those countries may enjoy in England the privileges of protection for their works without being on English territory, or even first publishing in Great Britain. But these favors are granted by England only in cases of reciprocity to British authors, and therefore the United States does not come within this arrangement.

Nevertheless, American authors may easily acquire valid copyright in England. The conditions are three. In the first place the British public must have the benefit of a first publication. This does not mean that the author must publish there and nowhere else. He may publish in as many countries and as many languages as he pleases; but in no place must the publication be on an earlier day than in the United Kingdom. It may, however, be on the same day, as the English courts make no distinction between a first and a contemporaneous publication. In the next place, the book must be published in England, Wales, Scotland, or Ireland; it is not sufficient that it appear in Canada, India, or any of the provinces. Lastly, the author is required to be upon British soil at the time of such publication. Where, it matters not; whether in the busy streets of London, within the "Asiatic Empire of Britain," under an African sun, or at any point in Canada between

the two oceans. Provided he be anywhere within the British dominions when his work is published first in the United Kingdom, English law will be satisfied, and his book will be protected wherever that law is supreme.

We find here, then, no more irksome condition imposed upon an American author seeking English copyright than a short trip to Canada. And this would not be a serious matter in the case of a citizen of Detroit, where only the waters of the St. Clair separate American from British soil; still less to an author who might be enjoying the scenery of Vermont, where only an imaginary line marks the limit between American and English rule. And yet it is only necessary for an American author to step across this border to satisfy the law of London which makes this a dividing line between valid and void copyright in an American book.

That the copyright laws of England still deny to men of letters that full protection to which the labors of every man, poet or peasant, is rightly entitled, and which was enjoyed by English authors prior to 1774, is true; that the effects of those laws give to literary men, and especially to dramatists, just cause of complaint, is also true. But it cannot be successfully disputed that the British nation for more than a century and a half has pursued a far more liberal and enlightened policy toward foreign authors than has the American Government. The motive of the former may have been a selfish one, viz., the advancement of British interests. But, if so, is it not selfishness of a more wholesome kind than that which turns from our shores the productions of foreign literature and art? Under the catholic spirit of the English laws toward the authors of other countries, English literature and art and culture have continued to flourish and advance. Is not that full of significance to American legislators? In other words, does not broad and enlightened statesmanship require that our gates be opened wide to the literature and science of England, the philosophy of Germany, and what is best in the drama of France? Upon two or three slight conditions, England welcomes to the protection of her copyright laws, all tongues, all races, all creeds; the United States turns away all but its own citizens. This may be, in the "glorious Latin Webster borrowed of Sir Robert Peel, *vera pro gratis*, unwelcome truth;" but, if the first step toward remedying an evil is to expose it, the sooner we know the deficiencies of our copyright laws, the sooner we may hope to see them improved.



MISSOURI BOTANICAL GARDEN  
 GEORGE ENGELMANN PAPERS  
 THE OLD GERMANIA ORCHESTRA.

ON the morning of the 2d of August, 1848, the good packet ship "Diadem" sailed out of its London dock, bearing to the New World, in the midst of much other more or less precious freight, a group of German musicians. They were members of an orchestra which was destined to fulfill as eventful a history for itself as it did a faithful mission of good toward the progress of music in America,—an orchestra since known perhaps throughout the entire country, and certainly in every American city, as the Germania Musical Society.

The Germania Orchestra was composed of twenty-four members.\* They were young and adventurous, but they carried with them something better than a love for adventure—a love for their chosen art, so strong and faithful that it was in fact the primary cause of their journeyings; so sacred that it claimed precedence over every social tie; and so enduring that in the long period of varied and frequently evil fortune which was now to follow, they were never once untrue to that art. Amid hardships which would perhaps have broken a mere spirit of adventure, they did not turn back, but, pushing through and conquering every difficulty, they won at length, even in that unartistic field, a genuine artistic triumph; compromising none of their classical instincts, and winning the field by storm rather than strategy, at the very point of the musical bayonet.

Bearing in mind the condition of musical taste in this country a quarter of a century ago, and measuring its immense strides since that day; noticing too, how, during the ear-

lier part of that period, the progress of musical feeling and the success of the "Germania" were accurate barometers of each other, it cannot, surely, be an ill-spent hour in which we here recall the history of its career.

The nucleus of the Germania Orchestra was formed from Joseph Gungl's orchestra of Berlin. To these members were added others of equal culture, if not equal experience, and, being nearly all young men and personal friends, they had thus, at the outset, an important combining link which secured their unity of purpose and effort during so many years.

The idea of forming an orchestra for an American tour originated in the autumn of 1847. The political events which were then hastening the downfall of Louis Philippe and which soon enveloped all central Europe in the gravest difficulties, had caused a general neglect of musical matters, which extended even to the German public, and the revolution of March 18, 1848, which seemed for a time to paralyze the entire public mind, had the effect to confirm and hasten the purpose of the young musicians.

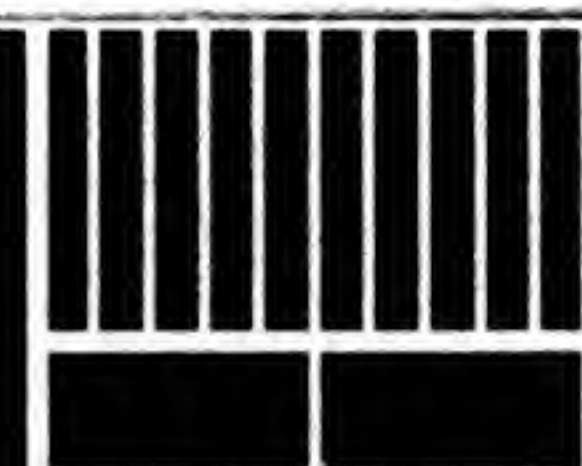
The original plan of the organization was to start directly for the United States. At a preliminary entertainment, given before the United States Minister to Berlin, Mr. Wright, the English Ambassador, the Earl of Westmoreland, was present. The Earl was somewhat distinguished as an amateur in music, and an overture of his composition was performed on this occasion. This first concert of the young society took place May 4, 1848, in the Milentzschen Saale, at Berlin. It was so decidedly successful that both the Earl and the American Minister furnished the orchestra with strong commendatory letters, and thus fortified they resolved first to visit London. The qualifications of a consular incumbent from this country scarcely included then, any more than at present, a critical knowledge of musical technics, and we are without information as to our Mr. Wright's accomplishments in this respect. It is probable, however, that the worthy representative thought he could not go far wrong in adding his official signature to that of a man who had actually written a piece of music himself.

Arriving in London, the members found their progress materially checked by their

\* The main facts contained in this sketch of the "Germania" have been obtained from the journal of Mr. William Schultze, who was the leading violinist from the first to the last day of its existence.

The following is a list of the original members of the Orchestra:

Lenschow, Cond'r.			
Griebel . . .	Violin I.	Zerrahn . . .	Flutes.
Schultze . . .		Pfeiffer . . .	
Besig . . . .	Violin II.	Ohlemann . . .	Oboe.
Stein . . . . .		Thiede . . . .	Fagotti.
Sentz . . . . .		Mann . . . . .	
Albrecht . . .	Viola.	Haase . . . . .	Trumpets
Buchheister .		Moritz . . . . .	
Luhde . . . . .	Violoncello	Küstenmacher .	Horns.
Balke . . . . .	Bass.	Plagemann . . .	
Bartels . . . .		Kielblock . . .	Trombone.
Schultz . . . .	Clarinet.	Njorth . . . . .	
Haehnel . . .			Drums.



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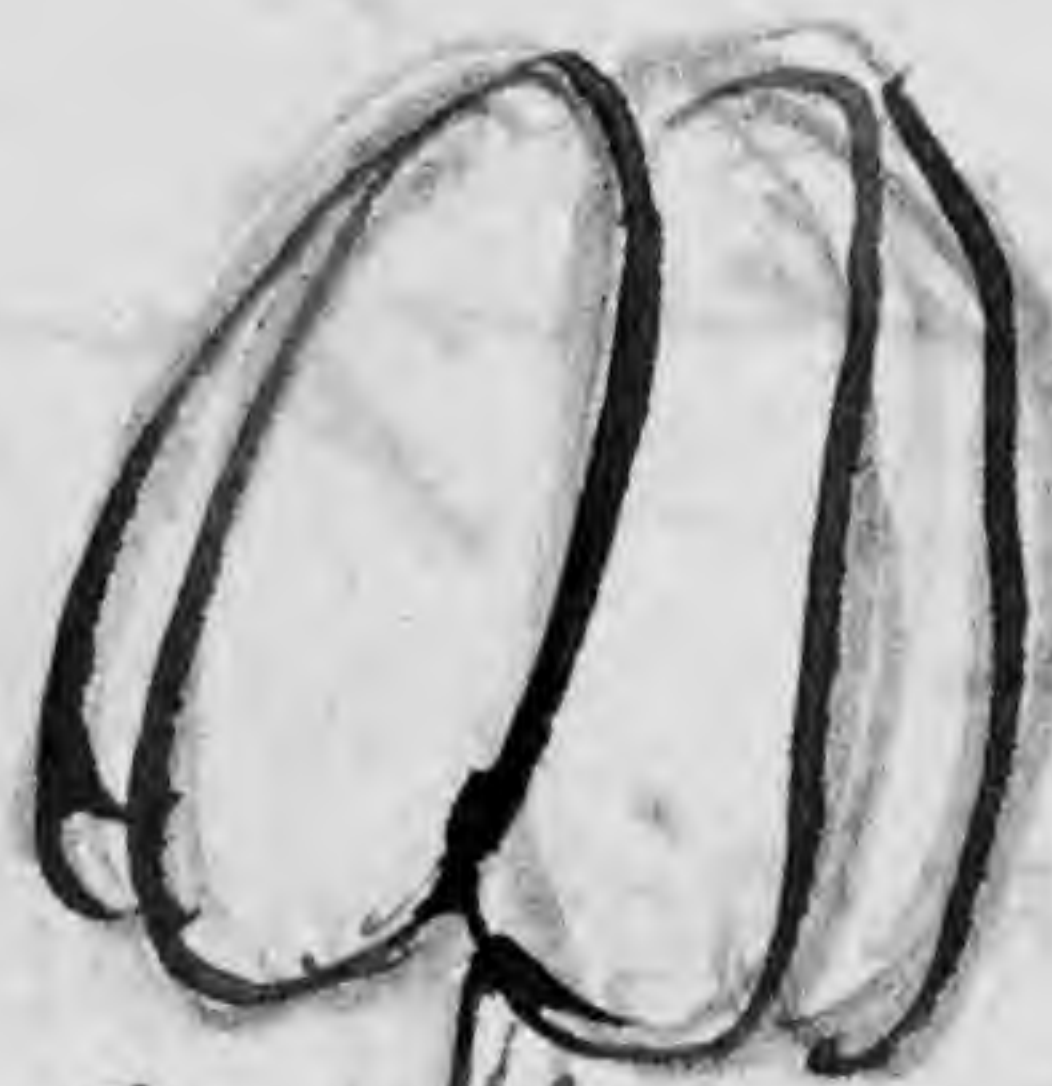
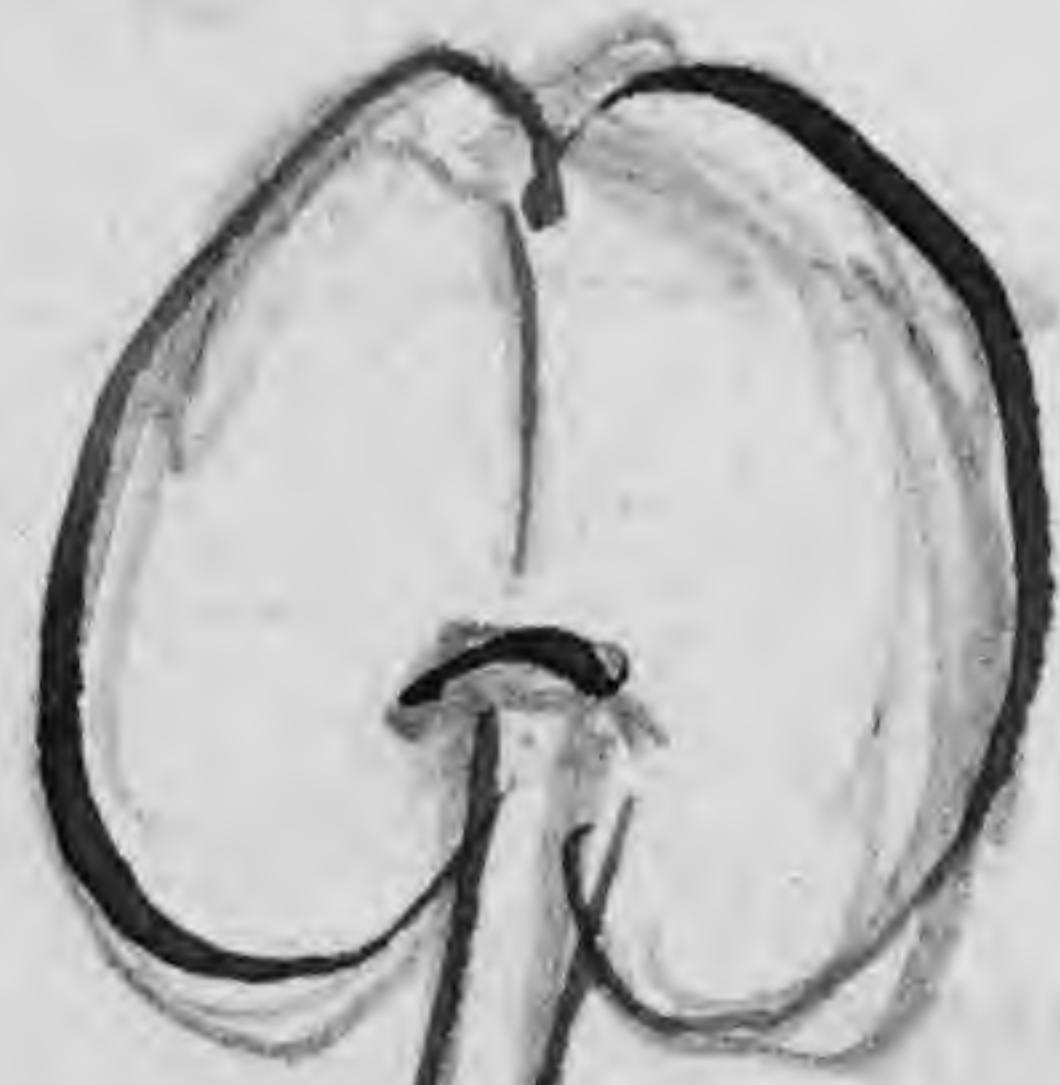
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MISSOURI  
BOTANICAL  
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*Quercus nigra*

28<sup>th</sup> April 1859



style red  
brown  
red brown

with glabrous

inside  
of acorn

outside

outside



form of segments of calyx



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calyx usually divided into  
two, an upper and a lower  
segment, usually 4 stamens

often 5 stamens

but the extreme flowers of  
each catkin often with  
3 or only 2 stamens,  
with 3 or 2 stamens.

upper segment of

calyx or perianth often  
2 parted

MISSOURI BOTANICAL GARDEN  
GEORGE ENGELMANN PAPERS

Southwest Corner Fourth and Market streets, St. Louis, Mo.

SAMUEL D. HENDEL,  
APOTHECARY AND CHEMIST,



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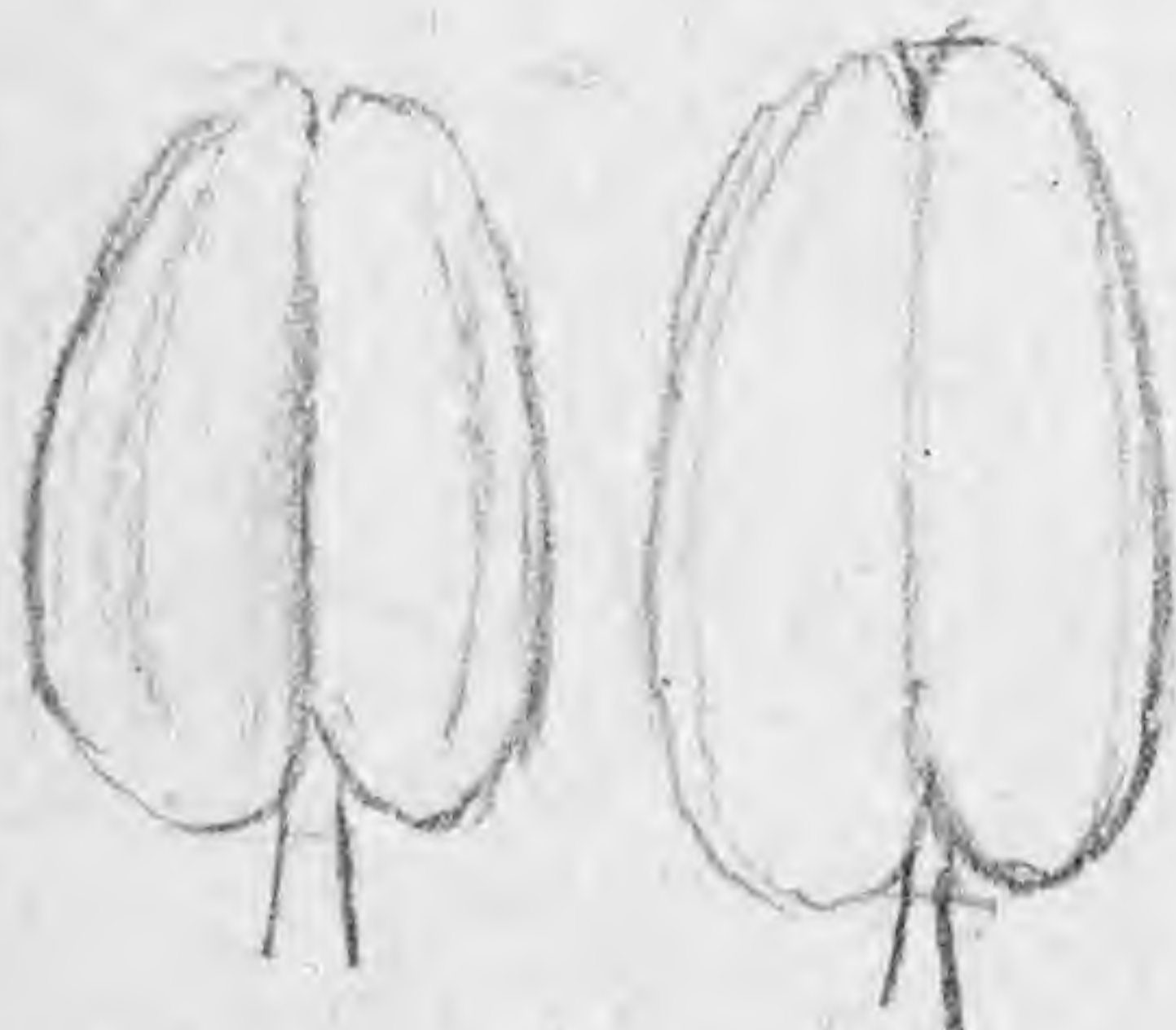
MISSOURI  
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*Quercus nigra*

May 8 1874

just opening today

x10

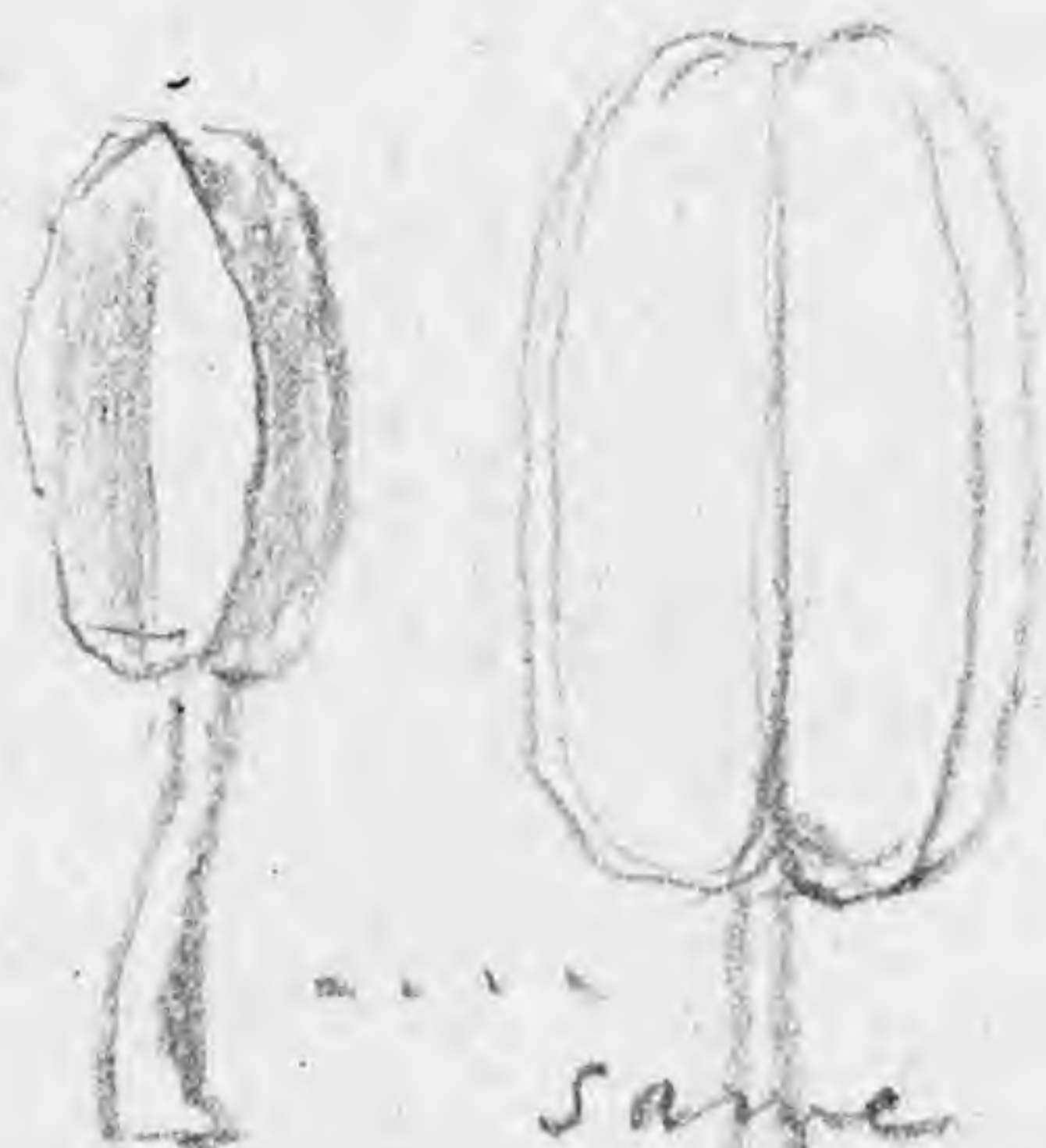


anthers from same flower  
not yet open



Pollen x415

= 0.041 mm



effete  
stamen

same  
soaked

glandular hair  
on both sides of leaf

x10



5 anthers - open  
(4 anthers)  
flower not fully open



5 anthers  
effete

x10



x220

glandular  
hair



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CHEMIST

ALEX. LEITCH,  
APOTHECARY & CHEMIST,  
Cor. 4th and Olive Sts., St. Louis.

ALL THE NEW REMEDIES  
CONSTANTLY ON HAND

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*G. nigrum*

Adonis 22 April 1876



x10

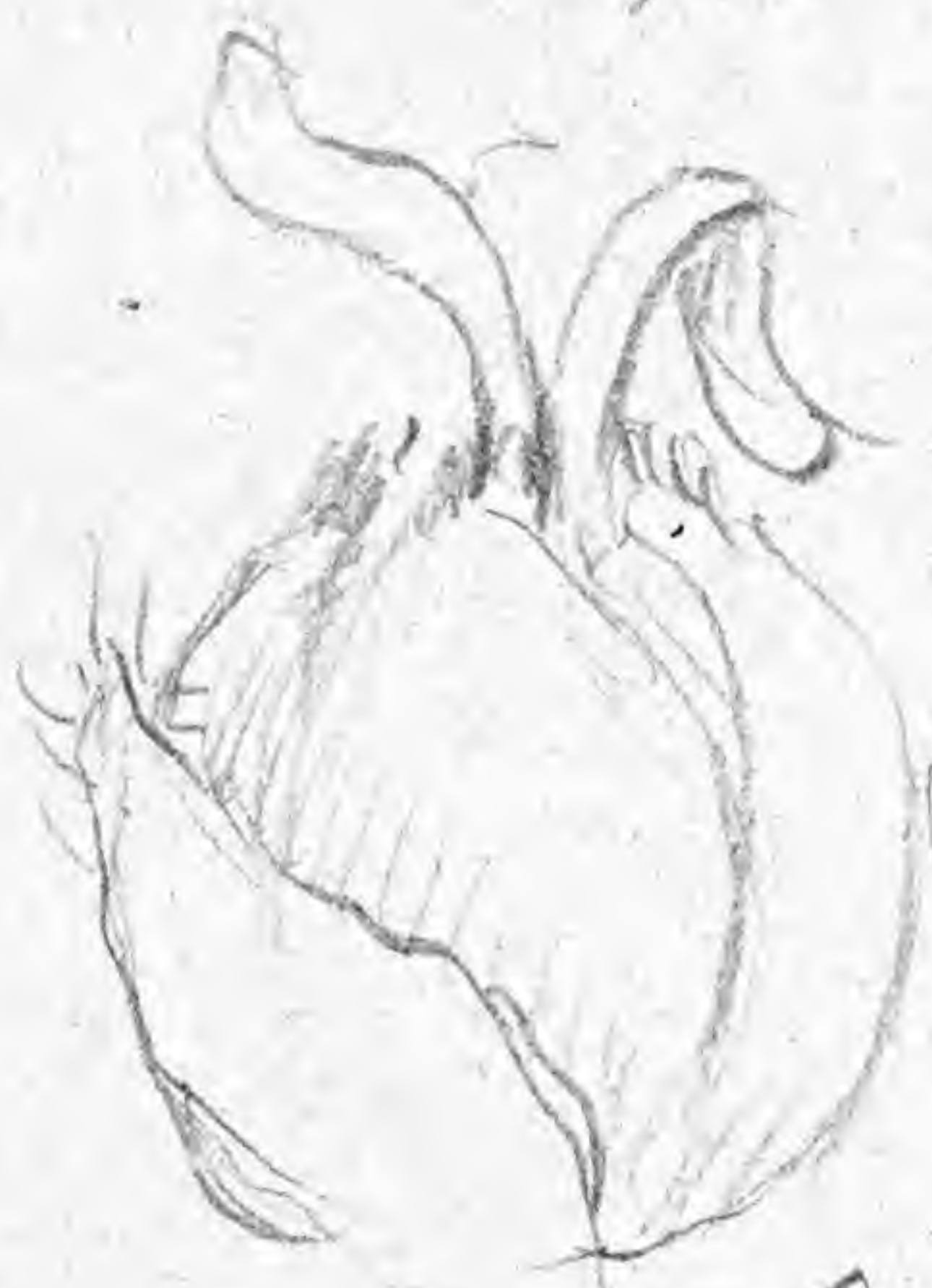


Leaf of leaf

x10



Leaf



x10



abortion

style

anther

filament

abortion

6 stamens & 2 pistils  
ovule acute deciduous bract

upper side brown red  
lower greenish white  
both with stellate hairs  
and glandular jointed hairs

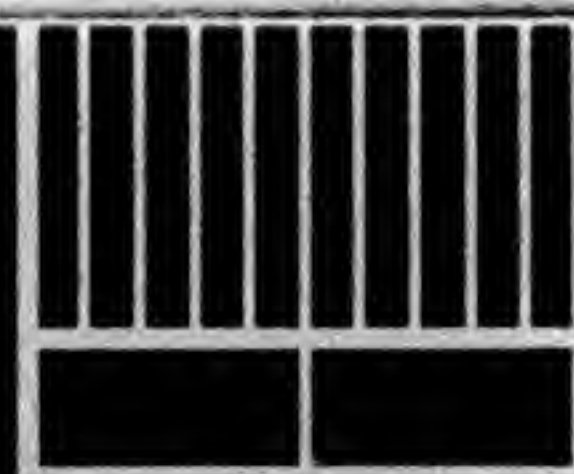
always 2 styles & 6  
anthers

in one flower one  
style was half anther (see above)



anther

x10



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CHEMIST

ALEX. LEITCH,  
APOTHECARY & CHEMIST,  
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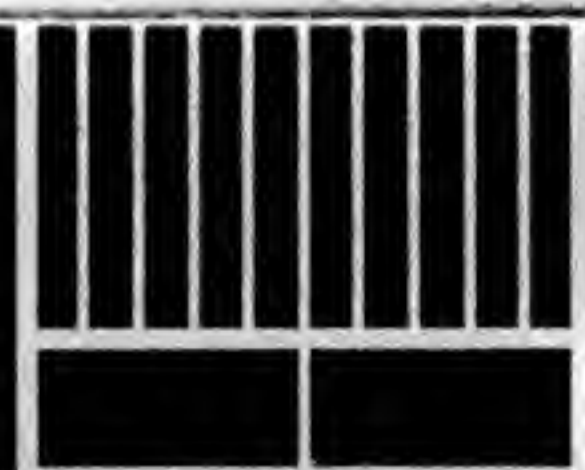
MISSOURI  
BOTANICAL  
GARDEN

Vernation

*g. nigra*

H. B. Morrison

April 24 1877



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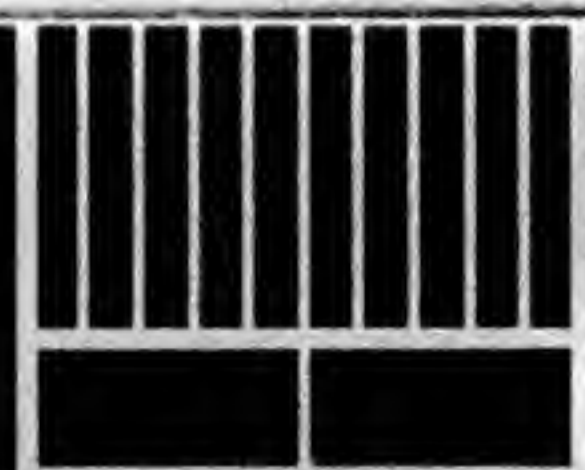
6179

**Leitch & Corlies**

**DRUGGISTS**

*South West  
Corner Fifth  
and Market  
Streets.*

MISSOURI BOTANICAL GARDEN  
GEORGE ENGELMANN PAPERS



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MISSOURI  
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GARDEN

leave them all incomplete. This trait must have been a severe trial to the father, for his rule was, that everything begun should be completed, and if a book which he had chosen to be read aloud in the family circle proved never so tedious, it must be read through, even if he were himself the first to set the example of yawning. In spite of the many-sidedness of Goethe's mind, there was little place there for mathematics,—a line of thought which was not very far pursued in his education, and which he never could appreciate. Later in life, when mathematicians offered to prove by geometric formulæ that his theory of colors was false, he could not comprehend them, and believed that they were trifling with him. He approached the problems of nature, not as an unimpassioned investigator, but as a poet, and the wonderful generalizations which he made in botany and anatomy,—theories which are now accepted and acknowledged,—sprang from his intense poetic conception of the necessary unity of nature.

Not a ray of the poet's genius can be traced to his father; in the son's youth and young manhood the joyous disposition and lively imagination which he received from his mother were his most conspicuous qualities; but as he grew old, he came more and more to resemble his father, and in the dignified formality of what was called Goethe's "official manner," the old Frankfort Councilor seems to appear again before us.

The rebuilding of the house was one of the great events of Goethe's childhood. The family remained in it through nearly the whole period of the work. The upper stories were supported, and the house rebuilt from below upward. Goethe writes:

"This new epoch was a very surprising and remarkable one for the children. To see falling before the mason's pick and the carpenter's axe the rooms in which they had been so often cooped up and pestered with wearisome lessons and tasks, the passages in which they had played, the walls for whose cleanliness and preservation so much care had been taken, to see this work going on from below upward while they were suspended, as it were, in the air, propped up on beams, and yet all the time to be held to an appointed lesson, to a definite task—all this brought a confusion into our young heads which it was not so easy to clear away again. But the inconveniences were felt less by the young people because they had more space for play than before, and had many oppor-

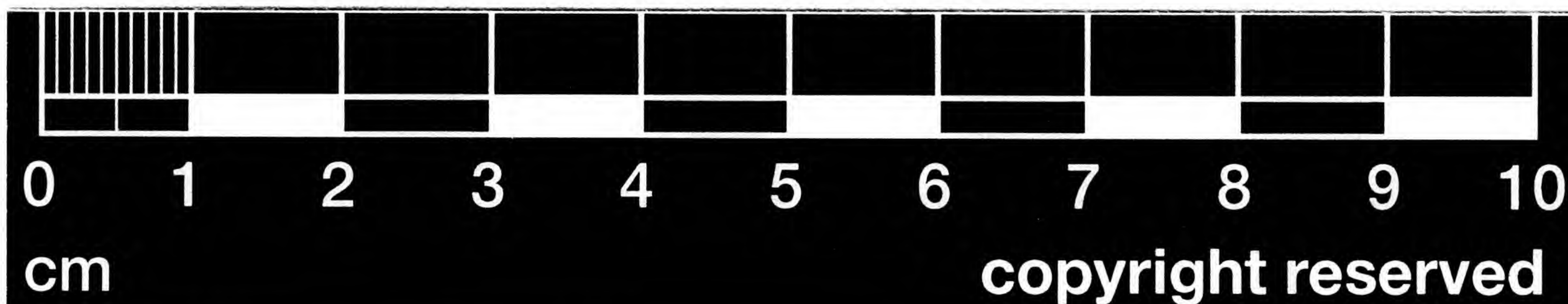
tunities of balancing on rafters and playing at see-saw with the boards."

The rebuilding was begun in the spring of 1755, and was at least so far completed before the winter that the family could resume their usual course of life. Much remained to be done for the adornment and completion of the interior. The father's books were re-arranged, and the pictures, which had been scattered through the house, were collected together, set in black and gilt frames, and hung in one room in symmetrical order. With the Herr Rath's intense love of order and minute attention to details, all these arrangements, together with the decorating and furnishing of the rooms, were extended over a long period of time. In the course of this work so much that was superfluous was found, that the Herr Rath (who never allowed anything to be lost) determined to have a sale by auction, at which, among other things, he sold his mother's clothes and house-linen. The following advertisement appeared in the "Frankfort Advertiser," April 25th, 1758:

"By superior authority, on the coming Monday, May 1st, and the following days, at the house of Rath Goethe, in the Grosse Hirschgraben, will be sold, by the sworn auctioneer, to the highest bidder, various movables in the following order: First, several fire-arms, among them a new *mousqueton*; next, various articles of wood-work, together with a still serviceable lattice\* for a house-door, three large house-clocks; then, tin and brass articles, etc. Further, several empty casks; next, a violin and an ebony flute traversière; further, a number of law, practical and historical books, and among these a set of the well-known 'Elzevir Republics,' together with about one hundred and eighty-two unbound complete copies of D. Wahl's 'Dissert. de usufr. conjugum pacitio'; further, several silk and cotton dresses; and lastly, a moderate assortment of good linen articles, mostly for women, as well as various articles not included under the above heads."

Turning to the year 1794, in Goethe's diary we find a pleasant retrospect of the reconstructed, refurnished home. Nearly forty years have passed away since all were so busy with its refurnishing. The Herr Rath is long since dead; the French Revo-

\* The *Geräms* through which the mischievous Wolfgang threw all the kitchen dishes for the amusement of his playmates, the Ochsensteins, across the way. See the Autobiography.



lution has come, with the troublous times which followed it, and Goethe's mother begins to find the large house a source of anxiety and care.

"The handsome citizen's house which my mother had enjoyed since my father's death had been a burden to her ever since the beginning of hostilities, although she had not ventured to acknowledge it; yet during my last year's visit I had explained her situation to her, and urged her to free herself from such a burden. But just at that time it was unadvisable to do what one felt to be necessary. A house newly built within our life-time, a convenient and becoming citizen's residence, a well-cared for wine cellar, household articles of all kinds and in good taste for their time; collections of books, pictures, copper plates, maps, antiquities, small objects of art and curiosities; very many remarkable things which my father out of inclination and knowledge had collected about him as opportunity offered,—all was still there together; it all, by place and position, was conveniently and usefully united, and only as a whole had it really its acquired worth. Thinking of it as divided and scattered, one must necessarily fear to see it wasted or lost."

This dispersion, which Goethe looked forward to with pain, took place in the next year, 1795.

One enters the Goethe mansion from the street by three steps, and comes into a large hall extending the whole depth of the house from front to rear. On the right are rooms which were used for store-rooms and for the servants; on the left are the kitchen, in the rear, and the family dining-room, toward the street. In the latter occurred the well-known tragi-comic barber scene. It was at the time when Klopstock's "Messiah" was in the height of its popularity. Rath Goethe had been educated in the opinion, very prevalent in his day, that poetry and rhyme were inseparable; and as the "Messiah" was not written in rhyme, it was very plain to him that it could not be poetry, and he would have none of it. A friend of the family, at the same time an enthusiast for Klopstock, smuggled the book into the house. The mother and children were delighted with it, and the latter learned large portions of it by heart. Goethe relates:

"We divided between us the wild, despairing dialogue between Satan and Adramelech, who have been cast into the Red Sea. The first part, as the most violent, fell to my share; the second, a little more pa-

thetic, my sister undertook. The alternate curses, horrible indeed yet well sounding, thus flowed from our lips, and we seized every opportunity to greet each other with these infernal phrases.

"It was a Saturday evening in winter. My father always had himself shaved by candle-light, in order to be able on Sunday morning to dress for church at his leisure. We sat on a footstool behind the stove, and while the barber put on the lather, murmured in moderately low tones our customary imprecations. But now Adramelech had to lay iron hands on Satan. My sister seized me violently, and recited softly enough, but with increasing passion:

"Give me thine aid, I entreat thee; will worship thee if thou requirest—

Thee, thou monster abandoned; yes, thee, of all criminals blackest.

Aid me; I suffer the tortures of death, which is vengeful, eternal.

Once, in the time gone by, with a hot, fierce hate I could hate thee,

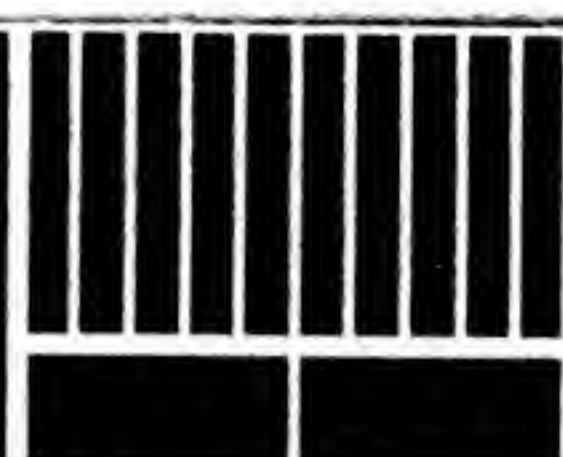
Now I can hate thee no more. E'en this is the sharpest of tortures."

"Thus far everything had gone tolerably well; but loudly, with a terrible voice, she shouted out the following words:

"O, wie bin ich zermalmt!  
Oh, how am I crushed!"

"The good barber was startled and upset the lather basin over my father's breast. There was a great uproar, and a severe investigation was held, especially in view of the mischief that might have resulted had the shaving been actually going forward. In order to remove from ourselves all suspicion of wantonness, we confessed to our satanic characters, and the misfortune occasioned by the hexameters was too apparent for them not to be anew condemned and banished."

The wide staircase begins in the large hall on the ground floor, and leads on each story to a spacious antechamber or hall, out of which all the rooms open. These antechambers on each floor, with large windows toward the garden or court, are frequently referred to by Goethe as having been the delight of his childhood. In them the family passed much of their time during the warm season of the year, and the children found there ample space for play. On the second floor were the "best rooms." We learn in an early chapter of "Wilhelm Meister's Apprenticeship" that they had what was called English furniture, and wall-paper



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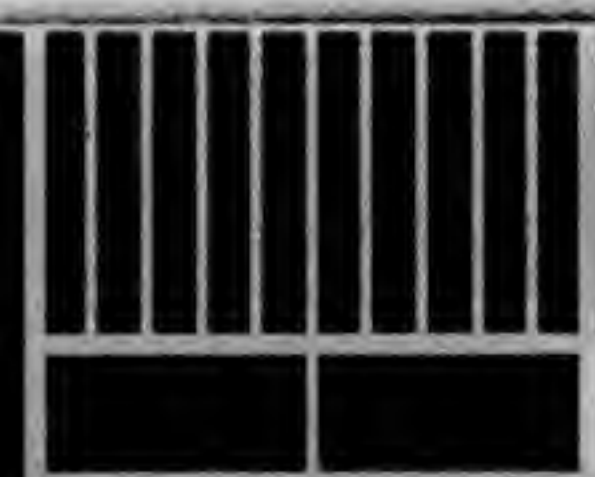


MISSOURI  
BOTANICAL  
GARDEN

*Quercus ambigua* I collected on the  
South Shore of Lake Superior, but have  
never met with it elsewhere

No form of *Pinus* has been found by  
me any where along the upper lakes

Henry Gilman, Febr 13 1877



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MISSOURI BOTANICAL GARDEN  
GEORGE ENGELMANN PAPERS

*Cimicifuga*

*Dr. H. M. Johnston*

*J. H. Johnston*

*My dear Mr. Johnston*

*Yours,*



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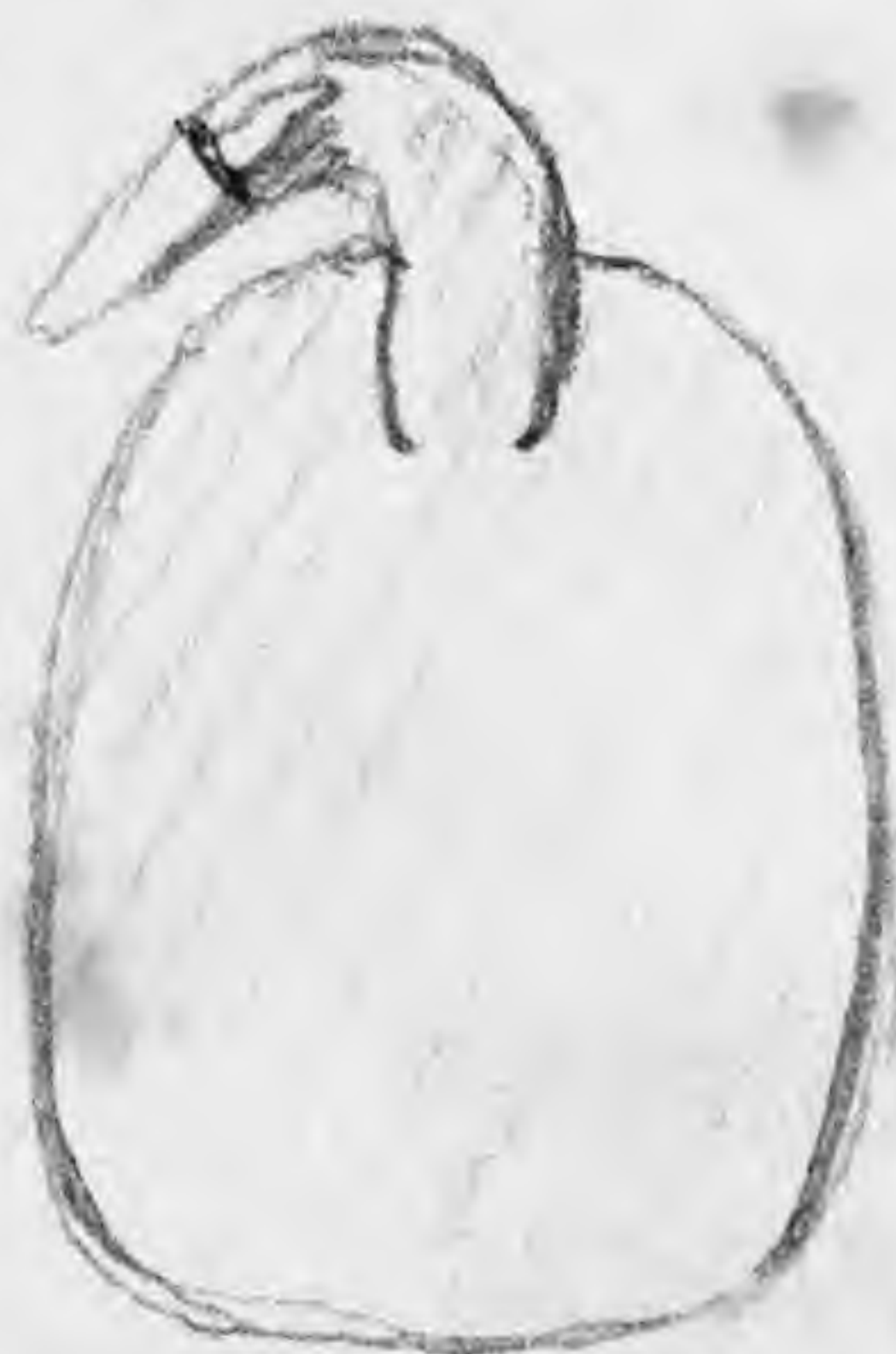
MISSOURI  
BOTANICAL  
GARDEN

*Quercus rubra*

Nov 1862



germinating  
acorn



plumula

one cotyledon  
removed  
showing the other  
the radicle & plumula



one cotyledon  
radicle removed



nut meat



placenta  
with 2 ovules



5 abortive  
ovules



5 abortive  
ovules of  
*Quercus Phellos*  
on top of seed

Integuments of  
seed

1. Cupula
2. hard shell, smooth  
outside, ribbed  
inside
3. inner parchment  
shell, brown & ribbed  
outside, <sup>white</sup> tomentose  
inside, & showing  
3 dark lines (sutures)  
abortive ovule adhering to its  
inside or to outside of.
4. light brown  
papery innermost  
integument, glabrous,  
veined.



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6182

**CHEMIST**

**ALEX. LEITCH**

**APOTHECARY & CHEMIST,**

Cor. 4th and Olive Sts., St. Louis.

**ALL THE NEW REMEDIES**

**CONSTANTLY ON HAND**

MISSOURI BOTANICAL GARDEN  
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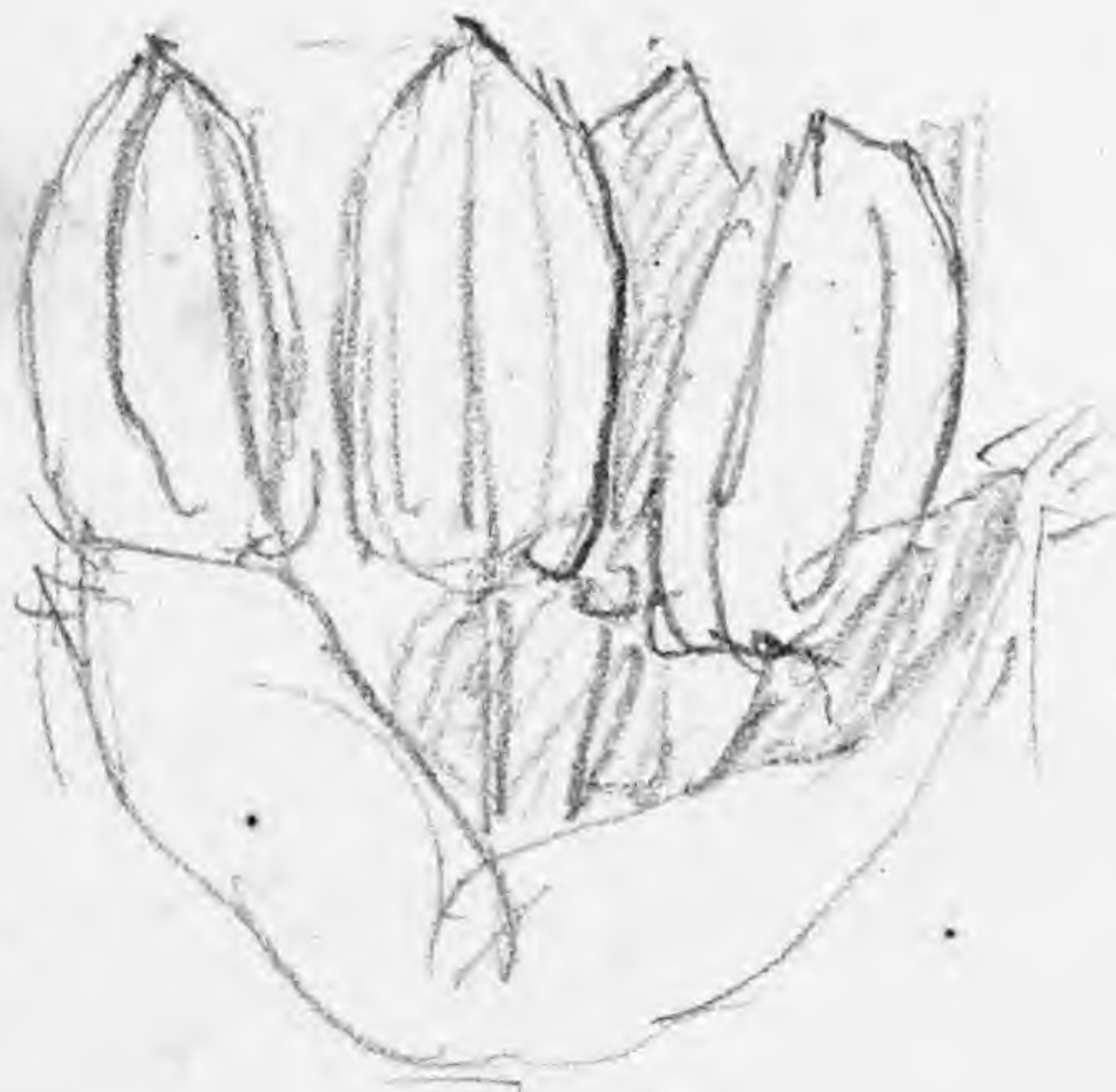
*Q. rubra*  
 May 1<sup>st</sup> 1849, Illinois

June 7 1874

x10



x10



Texas species -  
 have a little smaller  
 rhodostylis a  
 little larger  
 anthers



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Deutsche Apotheker.

HENRY DIERS.

APOTHECARY,

South East Corner Fifth and Biddle Streets,

ST. LOUIS. MO.

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*Q. rubra*

H. D. Merrill

April 24 1877



more  
correct

Vernation

imbricate, outer leaves concave

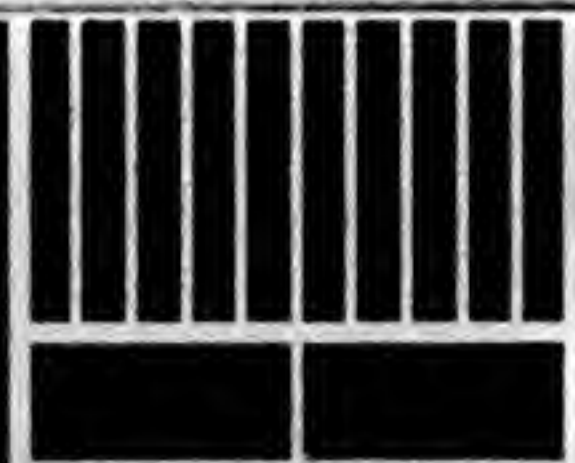
inner most doubled up

*Q. rubra*

*Q. coccinea*

*Q. palustris*

*Q. nigra* is the same, but leaves, more entire, are more closely imbricate



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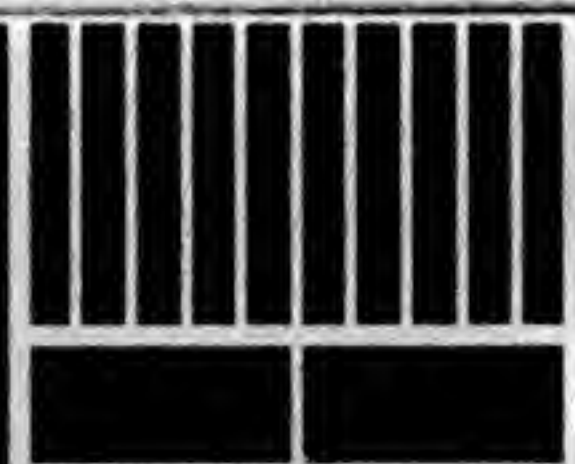
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